


Art Gallery of Ontario  
**Annual Report**  
1976-77







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*to January 1977*  
Alderman William Kilbourn,  
*to January 1977*  
Alderman Allan Sparrow,  
*appointed January 1977*  
Alderman Thomas Wardle,  
*appointed January 1977*



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## President's Report

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For seven years, our attention has been heavily upon bricks and mortar and the money to pay for them. Now that preoccupation is receding. Our attentions can return to the Gallery's reasons for being: its collections, exhibitions and other programmes.

In all those years of planning and constructing the new Art Gallery of Ontario, the time of trustees at Board meetings was largely taken up by discussions of reports from the Building Committee and the Capital Campaign Committee. Similarly, the senior staff were immersed in sheaves of plans, in staff committees analyzing the physical needs of the future.

All that time and energy had to be spent, and was ably spent, but it was a diversion from our central concern.

Now that the money has been found to complete one of the continent's great art museums (and it *has* all been paid for), our fund-raising efforts can turn to enriching our collections. Already the collection committees are receiving increased purchase funds (in some cases matched by grants of Wintario money).

Now that the structure is complete our energies and imagination can turn to developing fine exhibitions and other activities never possible before the completion of these facilities.

With the official opening of Stage II we shall be complete at last. Finally, there will be an excellent permanent home for our Canadian collection. The Library will be repatriated from its exile. The Activity Centre will begin to fill a long-time need. The Education Branch and Extension Services will have all the physical resources they have so long awaited.

Planning began in 1969. Construction began in 1971. Stage I opened in 1974. In a few months the master plan will be complete. Over all those years, an infinite number of people have helped to make it all possible. They have been and will be thanked individually at other times.

For the present let me, however, express my personal thanks to my fellow trustees; to the members of the Gallery's many and effective committees; and to the Director and other staff who continue to give the Gallery the benefits of their wisdom, imagination and energy.

George G. Sinclair  
President, Board of Trustees

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Joseph Legaré, *Canadian*, 1795-1855  
**L'incendie du Quartier Saint-Jean:** Oil on canvas  
59½ x 86¾ in.; 151.1 x 220.9 cm  
Purchase, 1976



## Director's Report



An art museum like the Art Gallery of Ontario makes an important contribution to society by the very fact of its existence. Its collections of various aspects of our visual arts heritage, preserved for future generations while at the same time made available in comprehensible ways to the general public, perform an invaluable service. But it is in the great range of educational programmes and services which support these curatorial activities that the Gallery becomes a lively as well as an important cultural resource.

And the quality of public programming is directly dependent on the efficiency and morale of the staff. Following the resignation of the Director of Education and Extension, Mr. William Forsey, August 31, 1976, to become the Director of the London Regional Art Gallery, and in anticipation of the Stage II growth of the Gallery, a major staff reorganization took place. Six branches were created: Administration: Mr. Michael E. George; Curatorial: Dr. Richard J. Wattenmaker; Education: Mr. James Williamson; Extension: Mrs. Nancy Hushion; Physical Plant: Mr. Jack Beckett; and Public Affairs: Mr. Alex MacDonald. Approximately thirty-six departments were rearranged within these

branches. Before this report goes to press Extension Services will leave its rented quarters at 19 Duncan Street and move into its new facilities in Stage II. The Reference Library will move from its off-site location at 203 College Street into Stage II late this spring. It is our hope that the reorganization and relocating will provide greater cohesion and efficiency in staff and programming.

As we move towards the September opening of Stage II, I must extend my personal thanks to many people—the staff, the President and Board of Trustees, the Volunteer and Board committees—for their enthusiastic support and their diligence. Without the continuing support of the Ministry of Culture and Recreation, Province of Ontario, the National Museums of Canada, the Canada Council, the Municipality of Metropolitan Toronto and the Corporation of the City of Toronto, what follows would not be possible.

Jackson Pollock, American, 1912-1956

**Untitled**, 1946: Mixed media on paper

22 $\frac{3}{8}$  x 30 $\frac{1}{4}$  in.; 56.2 x 76.8 cm

Gift from the Volunteer Committee Fund, 1976



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## Curatorial Department

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With the reorganization of the Art Gallery's staff structure several additional departments became a part of the Curatorial Branch: the Reference Library, the Publications Department and Photographic Services, bringing the total of departments under the aegis of the Chief Curator to nine.

The Chief Curator prepared a revised edition of *Puvis de Chavannes and the Modern Tradition*. Dr. Wattenmaker made two extended trips to the Netherlands in connection with the exhibition *The Dutch Cityscape in the Seventeenth Century and its Sources* being organized in collaboration with the Amsterdam Historical Museum. The Curator of Prints and Drawings, Mrs. Katharine Jordan, returned to the Art Gallery in June after spending a year at the British Museum. The Curator of the Henry Moore Sculpture Centre, Dr. Alan Wilkinson, visited London and Much Hadham in the fall and with Henry Moore selected 270 drawings for the Henry Moore Drawing Retrospective Exhibition being organized by the Tate Gallery and the Art Gallery of Ontario. He also contributed the catalogue notes accompanying the facsimile edition of Henry Moore's *Sketchbook* 1926.

The Conservation Department worked on 31 oil paintings and matted over 300 works of art on paper. In anticipation of the opening of the Canadian permanent collection exhibition galleries in Stage II a number of important paintings were cleaned, relined or restored, among them Joseph Legaré's *L'incendie du Quartier Saint-Jean*, Robert Harris' *Newsboy* and Lawren Harris' *Beaver Swamp, Algoma and Lake and Mountains*. In spring, 1976, Mr. Zukowski attended the conference at the American Institute for Conservation in Deerborn, Michigan, and in March, 1977 the Lighting Conference for Museums and Art Galleries, in Cleveland, Ohio.

The Preparation Department completed over 50 installations. Of these, approximately 20 were for Curatorial exhibitions, 12 for Art Rental and the remainder were for Education, Extension, The Grange, the Volunteer Office, the Grange Court Restaurant and Members' Lounge. More than 100 crates for shipping works of art were constructed and more than 200 bases and pedestals were designed and built, primarily for Curatorial exhibitions. The most meticulous and demanding project, building showcases for the *Form and Freedom* exhibition, required more than six months to complete. Over 300 paintings and works of graphic art were framed.

Satisfactory progress can be reported for the Reference Library during the past year, the last in the College Street premises. A total of 1,634 readers used the library, 5,016 telephone enquiries were answered, and 1,356 books, catalogues and periodicals were acquired: 448 by purchase, 250 by gift, 658 by exchange. 1,454 publications were catalogued, 633 sent on exchange and we provided over 8,000 photo copies. One hundred and fifty-six books and catalogues and 23 periodicals were

bound. Three Selected Lists of Acquisitions were circulated and the following displays were mounted in the library: Leonard Baskin; Book-jackets by Canadian Artists; Some Notable Libraries, and Nineteenth Century Photographs from the Library's collection. A further 59 completed questionnaires were received from Canadian artists.

Gifts were received from Miss Grace M. Briggs, Professor Robertson Davies, Mr. L. R. MacTavish, Mr. R. L. Pepall, Miss Kathleen M. Richards, Mrs. Richard Taylor, and from Napier College, Edinburgh, Olivetti Canada Limited, and the Saskatchewan Department of Industry and Commerce.

Notable purchases included: J. Locquin, *La peinture d'histoire en France de 1747 à 1785* (Paris, 1912); M. Tourneux, *Salons et Expositions d'Art à Paris 1801-1870* (Paris, 1919); Christopher Wright, *Old Master Paintings in Britain, an Index* (London, 1976). Important catalogues and handbooks of the following public and private collections were acquired: Rijksmuseum, Amsterdam; Allen Memorial Art Museum, Oberlin College; Guggenheim Museum, New York; Cincinnati Art Museum; St. Louis Art Museum; Toledo Art Museum and the Thyssen-Bornemisza Collection, Castagnola. Some thirty splendid catalogues of art and historical exhibitions celebrating the Bicentennial of the American Revolution were added to the Library as well as a number on the subject of women artists.

"Author and Illustrator: Images in Confrontation" by the Librarian appeared in *Victorian Periodicals Newsletter*, XIV, 2 (June 1976).

The Publications Department, during 1976-77, produced the revised edition of *Puvis de Chavannes and the Modern Tradition*, Ron Martin *World Paintings*, and with Allan Fleming *Jack Bush: A Retrospective*, and edited for production *The People Within—Art from Baker Lake, 100 Years: Evolution of the Ontario College of Art, Four Toronto Painters*, and *Peter Kolisnyk*. The department was consulted by Extension Services for a number of catalogues including *Imprint '76, Drawing Rediscovered, Pertaining to Space, Painters in a Landscape: The Laurentians, Two Homes and Rideau*. The Art Gallery's bi-monthly publication events is also produced by Publications.

Photographic Services handled a wide range of photographic requirements. For Art Gallery exhibitions, catalogues and acquisition records, more than 650 works of art were photographed, 122 location assignments covered, and over 5,080 photo-prints supplied for publication, press and accession records. Colour slides were produced for Audio-Visual Library's holdings, The Grange and for educational programmes—a record production of 5,581. Old negatives of the permanent collection were re-photographed for improved reproduction quality, and many photographic assignments of the activities and exhibitions of The Grange were documented with slides and photographs for display.





While in-house service placed the greatest demands on the department, orders from outside users also increased greatly. On 207 occasions arrangements were made for release of photographs of the Gallery's permanent collection for books, catalogues, calendar and film uses, including 107 special photographic assignments for supply of large colour transparencies and photographs. More than 275 photo-prints were sold for editorial, study, and research purposes. For these the department negotiated copyrights, royalties and reproduction permissions. Several large colour reproductions of Canadian paintings were produced in cooperation with an outside publishing firm. Slide sets were made from exhibitions *The People Within—Art from Baker Lake*; *Jack Bush: A Retrospective*; and *100 Years: Evolution of the Ontario College of Art*. From our slide sale programme 6,422 slides representing the permanent collection of the Gallery were sold.

Cataloguing of collection negatives with corresponding references, and the organization of non-collection photographic records continues to be a major on-going project. Four hundred and twenty-seven negative accessions were completed.

New lighting equipment was purchased for the Photo Studio and the change-over to new photographic paper stock has allowed for speedier rendering of prints. The lab and studio also overhauled all of its camera and processing equipment after three years of continuous use. The Head Photographer attended the University Art Association of Canada seminars on photography as panelist, and the department continues to be consulted on information about photography related to works of art, issues dealing with copyrights and slide sales production.

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James Wilson Morrice, Canadian, 1865-1924  
**Sketch for Landscape, Trinidad, c. 1921:** Oil on panel  
 5¼ x 6¾ in.; 13.3 x 17.1 cm  
 Purchase, 1976



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## Curatorial Department

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### Loans

Throughout the year, a considerable number of works from the permanent collection were loaned to important exhibitions in Canada, the United States and Europe. Six Old Master drawings were loaned to The National Gallery of Canada's exhibition *European Drawings in Canadian Collections, 1500-1900*. The Art Gallery also loaned Robert Diebenkorn's *Women Outside* to the exhibition *Robert Diebenkorn Retrospective* organized by the Albright-Knox Art Gallery and Robert Motherwell's *In Gray with Parasol* to the Rutgers University Art Gallery for its exhibition *Surrealism in American Art, 1931-47*. Mia Westerlund's work, *Untitled* was included in the *Abstraction* exhibition held at the Canadian Cultural Centre in Paris. Alexis Gritchenko's *Eglise Byzantine en ruines (Mistra)*, 1921 was loaned to The Edmonton Art Gallery for an exhibition of that artist's work.

More than 175 works from the Canadian collection were loaned to exhibitions organized by museums across Canada in 1976-77. Important pictures and sculptures were included in such exhibitions as *Seven Plus: a selection of works by the Group of Seven* held at the New Brunswick Museum; *Through Canadian Eyes: Trends and Influences in Canadian Art, 1815-1965* organized for the opening of the Glenbow-Alberta Institute; and *Contrasts: American and Canadian Contemporaries* at the Windsor Art Gallery.

### Accessions

During the 1976-77 year the Art Gallery accessioned 249 works of art by way of purchase and gift. Thirty-nine works were added to the Canadian Historical collection. Significant purchases made with matching funds from the Art Gallery of Ontario Foundation and Wintario included Joseph Legaré's *L'incendie du Quartier Saint-Jean*, *Sketch for Landscape, Trinidad* by J. W. Morrice, F. M. Bell-Smith's *Queen Victoria*, J. B. Roy-Audy, *Portrait of a Man*, J. W. Beatty's *Rural Landscape* and Washington Friend's *Montmorenci Falls*. The collection also was enhanced by numerous gifts, among them Cornelius Kriehoff's *Running the Toll Gate*, Maurice Cullen's *March on the Caché River* and Lawren Harris' *Lake Superior*, given by Mr. and Mrs. Donald B. Strudley; F. H. Varley, *Mist Over Lynn, B.C.*, given by Mr. Jennings D. Young; William Brymner, *Helen McNicoll* and Helen McNicoll, *William Brymner*, the gift of Mr. R. Fraser Elliott; and Frances Loring, *Grief*, a bronze sculpture donated by Dr. D. A. Stinson. Hitherto unreported was the acquisition in 1975 of Cornelius Kriehoff's *The Card Players*, gift of Mrs. Lorraine Dingman.

Among the most important acquisitions made by the Art Gallery in the past year was Jackson Pollock's *Untitled*, dated 1946, gift from the Volunteer Committee Fund.



Important purchases of contemporary art made with matching funds from the Art Gallery of Ontario Foundation and Wintario include Jack Bush, *R #6*; William Ronald, *Exodus I*; Joyce Wieland, *The Water Quilt*; Charles Gagnon, *The Sixth Day A.M.*; Christopher Pratt, *March Night*; Ron Martin, *Cerulean Blue* as well as works by Royden and David Rabinowitch, Garry Kennedy, Alex Cameron, Jessie Oonark and others. Among other significant gifts are 17 contemporary Brazilian paintings given by Brascan Limited; William Ronald, *Carnival*, gift of Mr. Larry Bernhardt; and Brice Marden, *Five Plates* and Claes Oldenburg, *Floating 3-Way Plug*, gifts from Touche Ross.

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Salvator Rosa, Italian, 1615-1673

**A Poet Seated by a Tree:** Pen, brown ink on paper  
6<sup>9</sup>/<sub>16</sub> x 4<sup>1</sup>/<sub>4</sub> in.; 16.7 x 10.8 cm

Gift from the Volunteer Committee, 1977



Notable prints and drawings purchased include a Salvator Rosa (Italian, 1615-1673) pen and ink drawing, *A Poet Seated by a Tree*, from the artist's Florentine period, acquired with funds raised by the Volunteer Committee's Italian Affair, September 1975.

Prints acquired through the generosity of the Canadian Imperial Bank of Commerce have included etchings by James Abbott McNeill Whistler (American, 1834-1903), *The Music Room* and *La Vieille aux Loques*, as well as prints by Theodore Géricault (French, 1791-1824); G. S. C. Gavarni (French, 1804-1866); Sir Francis Seymour Haden (English, 1818-1910); Theodore Roussel (French, 1804-1866); and Mortimer Menpes (Australian, 1860-1938).

The major additions to the print collection, however, have been made by Mr. Ralph Presgrave of Toronto. Among the many works which we have been given are Michael Wolgemut (German, 1434-1519) *Moses Striking the Rock*; Albrecht Dürer (German, 1471-1528) *Christ Shown to the People*; Marco Dente da Ravenna (Italian, 1490-1527) *Entelles and Dares*; Lucas van Leyden (Dutch, 1494-1533) *Joseph Interpreting Dreams*; Rembrandt van Rijn (Dutch, 1606-1669) *Rembrandt's Mother Seated at a Table*; Whistler, *Drouet* and *The Forge*, and Charles Meryon (French, 1821-1868) *Le Petit Pont*, and *Bain-froid Chevrier*.

The Henry Moore Sculpture Centre collection was, by way of purchase and gifts, increased by 57 sculptures, drawings and graphics by Henry Moore. Through Mr. Moore's continued generosity, a series of 45 recent graphics were accessioned. Mr. Walter Carsen donated three early Moore prints and Mrs. O. D. Vaughan gave Moore's maquette, *Three Forms in Echelon*, a bronze of 1961. The Gallery purchased a fine alabaster, *Seated Figure*, 1930. In addition, Mr. and Mrs. Donald Strudley donated two sculptures by Barbara Hepworth, *Hollow Oval (January)*, bronze, 1965 and *Two Rotation Forms I*, alabaster, 1966.

### Exhibitions

In April Oldenburg: *Six Themes*, a major exhibition of sculptures, watercolours and drawings organized by the Walker Art Center, Minneapolis was installed in both Zacks Galleries with the collaboration of the artist. The exhibition was accompanied by a catalogue, fully-illustrated and with extensive interviews with the artist. *The People Within—Art from Baker Lake* (exhibition producer Reissa Schrager) presented contemporary working Inuit artists from a common artistic milieu. *100 Years: Evolution of the Ontario College of Art*, organized conjointly by the Art Gallery and the Ontario College of Art, opened in November, accompanied by a catalogue by Marie L. Fleming and John R. Taylor. The show comprised works in a variety of media, by more than 100 artists who attended and received instruction or training at the school. Perhaps the most important exhibition presented at the Art Gallery in the past year was *Jack Bush: A Retrospective*, organized by the Art Gallery of Ontario together with



The Edmonton Art Gallery, which continues to tour through five museums across Canada. Tragically, Mr. Bush, who was our honoured guest at the opening, died suddenly in January. The artist, who worked closely with Contemporary Curator Dr. Roald Nasgaard and Terry Fenton, Director of The Edmonton Art Gallery, in assembling the most representative selection of his work and with Allan R. Fleming who designed the bilingual catalogue, will be sorely missed by all of us at the Art Gallery of Ontario. In January, *Form and Freedom*, an exhibition of Northwest Coast Indian art, organized by the Institute for the Arts, Rice University, Houston, and imaginatively installed by William Auchterlonie, opened its two-month run at the Art Gallery. Comprising 100 masterworks, the art of such tribes as Tlingit, Haida, Kwakiutl, Tahltan, Chilkat, Nootka, the exhibition was accompanied by a catalogue with introduction by Edmund Carpenter and a dialogue on Northwest Coast Indian art by contemporary artists Bill Holm and William Reid.

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Henry Moore, British, 1898-  
**Seated Figure**, 1930: Alabaster  
Ht. 18 in.; 45.7 cm  
Purchase, 1976



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## The Grange

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At the end of its fourth year of operation The Grange has established itself as a many-faceted resource for the people of Ontario. Its costumed staff greeted 52,167 visitors this year. Every day, bread comes out of the brick oven. In the appropriate season apples are dried, squashes baked, chickens roasted, marmalade, short bread or mincemeat made and sampled by the visitor.

Children supplement their school classes by trying various household chores, new Canadians use the artifacts they see on their visit to improve their vocabulary, and university and College of Art students use our nineteenth century house and furniture to help in designing modern furnishings and buildings.

Our staff has lectured and demonstrated around the province in historic sites and universities. Parks Canada asked our Historic Housekeeper to train the staff of two of its houses, while our furniture expert talked to the staff of two other sites about their furniture and our expert on nineteenth century lighting talked to evening classes at the Parkview Vocational School.

Historical societies and others have come to visit us to learn how to go about restoring a house, individuals have come for a day or a week from other sites to learn how to manage an historic house, how to cook on an open hearth, or to watch our school programme.

Our staff has done a good deal of research into various aspects of the nineteenth century as it pertains to The Grange. The exhibitions in the Mary Alice Stuart Music Room and the special talks on Wednesday are the result of this research.

A full programme of lectures, concerts, talks and films was held in The Grange and in June the third annual concert in the park followed by nineteenth century refreshments commemorated the anniversary of the first exhibition in the house June 5, 1913.

In September, 1975, the Art Gallery undertook to establish an archives. The material, in written, visual and audio form, which covers the period from 1900 to the present, has been rearranged and indexed in order to make it more readily accessible. A Records Management programme is being established throughout the Gallery to incorporate present and future material.

It was decided this year to restore the Goldwin Smith Library in memory of Cynthia Crookston. We will specialize in books on interior design, furniture, architecture, etc., covering the years the house was occupied—roughly 1800-1914.

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*A new showcase on the way to The Grange gives flexibility in displaying nineteenth century artifacts.*



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## Education Services

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The six departments of the Education Branch carried out a full year's programme of activities in spite of construction difficulties. In some cases, the impact of the contractors' schedules meant that Touring or Gallery School programmes had to be curtailed or rearranged. The administrative restructuring of the branch has resulted in a more compact and closely-related group of departments operating together.

### Tours

The very successful programme of two-hour elementary school visits has continued to be in high demand. The theme, one of seven such as colour or landscape, is covered in an orientation period where many different audio-visual media as well as other arts, such as poetry and drama, are employed. Children are then conducted in small groups through the Gallery and encouraged to look and actively participate in their own discovery. Existing programmes are constantly under revision for improvement and two new ones were developed for the *Oldenburg* and *Form and Freedom* exhibitions.

To augment the regular school visits, two volunteer programmes have been conducted: one to provide introductory tours for up to 180 students a week and another to give talks and demonstrations in actual classrooms.

*Hands On* was created to meet the need for a children's exploration area. This exhibition was first mounted for the summer months, was reinstalled for the Christmas and spring break holidays, and will continue as a holiday place for children of all ages who enjoy discovery through sight, sound and touch. *Hands On* was given wide television, radio and newspaper coverage and received rave comments from its many visitors.

An increasingly large number of secondary school groups is taking part in Art Gallery tours. Special audio-visual programmes have introduced five of this year's major exhibitions. Similar programmes relate to those areas of the permanent collection most requested for tours; for example, Henry Moore or the Renaissance. The entertainment as well as educational value of these introductions provide a provocative beginning to a tour. A tourer then takes a small group of students to examine and discuss the work in the galleries. Volunteers, working with six staff members, help keep a low student/staff ratio.

Illustrated support material has been written for the major exhibitions, sent to all art teachers in the Metropolitan Toronto and Peel Boards of Education and made available to every student visiting the Gallery for a tour.

A participatory display called *The Grid* has been designed and constructed in the lower lobby. Conceived to give visitors new perceptions, to allow them to touch and experience artists' materials, *The Grid* is



intended to present changing displays which will support, explain and question the ideas behind the exhibitions and collections in the Gallery.

Short 20-minute talks for adults at noon hour on weekdays and twice on Sunday afternoons feature different selected works from the collection. Lengthier talks on the collection or on temporary exhibitions are given each weekday afternoon. Special topics are advertised for Thursday evenings and Saturday afternoons. Groups from universities, art study classes and community organizations are toured regularly by staff and trained volunteers.

In the past year a new and popular programme, *Dinners for Beginners* was introduced. Gallery members attend a series of dinners in the Restaurant followed by tours on such topics as portraiture or Henry Moore conducted by the Department.

The Tours Department devotes a great deal of time in sharing and demonstrating its programmes and techniques with teachers, students and visitors from other institutions, from all parts of Canada, the United States and as far away as Oslo and Australia!

Members of the staff attended educational conferences and seminars and travelled to observe programmes at other institutions.

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*Students from the National Ballet School participating in the elementary "Directions" programme.*



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## Education Services

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### Gallery School

The Gallery School carried on a reduced programme of classes and studio visits during the spring, summer and fall terms. Due to construction of Stage II, the Monday and Friday classes were removed from the fall and winter terms. While continuing activities in temporary but functional space arrangements established in 1974, the School developed some new programmes, added to its equipment and facilities and made some staff changes. Modifications to the Activity Space required that sculpture studio visits be curtailed. The staff consisted of the Head, Secretary, Technician and three Instructors (producing artists).

Activities during the year included the Junior School (8-10, 11-13 and 14-18 year groups), the Senior School (Creative Painting, Life Drawing and Printmaking), Scholarship (two-year course for recommended secondary school students), Junior Summer School (six-week programme), Elementary School Studio Visits (Tuesday, Wednesday and Thursday mornings and afternoons, demonstration and involvement in Painting or Printmaking).

### Audio-Visual Library

The Audio-Visual Library is primarily concerned with the maintenance and circulation of slides relating to the history of art. Circulating material is available to any resident of Ontario; last year 824 loans (29,350 slides) were made to galleries, museums, educational institutions and individual borrowers. The Library is now open Thursday evenings until 9:00 pm the better to service borrowers in the Toronto area.

The procedure and guidelines used to catalogue our visual material were formally compiled in a manual.

There were two notable additions to the film archives – *Two Sides to Every Story* by Michael Snow and a short informative film on Henry Moore. Assistance was provided to the Nasjonalgalleriet in Oslo, Norway in setting up a media resource centre and the library continues to provide information to the public on film, slide and multi-media resources.

### Internship

The Internship programme, funded by an Outreach Ontario Grant, gives graduates with Fine Arts or Art History degrees a chance to become experienced in Gallery work. During the spring of 1976, four interns finished their training and found employment with the London Public Library and Art Museum, the Art Gallery of Windsor, Agnes Etherington Art Centre and the Art Gallery of Hamilton. A new group of four began the programme in October, 1976. Three are working in the Art Gallery of Ontario, with visits to other galleries; one, specializing in Conservation, is working out of Queen's University at Kingston.



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*Student visitors watch printmaker using silk-screen process. High school tours involve a small group of students in relaxed discussions with a guide.*



**Statement of Revenue and Expenditures**

Year Ended March 31, 1977 (with comparative figures for 1976)

	1977	1976
<b>Revenue:</b>		(note 8)
Province of Ontario	\$3,708,240	\$3,648,236
National Museums of Canada	193,601	49,250
The Canada Council	150,000	200,000
Municipality of Metropolitan Toronto	90,000	40,000
City of Toronto	35,000	37,500
Membership fees	166,365	173,270
Net revenue (expense) of other operations (note 7)	9,413	(19,738)
Other fees, admissions and miscellaneous revenue	317,430	301,920
	4,670,049	4,430,438
<b>Expenditures:</b>		
Administration, maintenance and security	1,954,391	1,708,457
Curatorial and exhibitions	1,255,038	1,204,193
Education	577,328	640,982
Extension Services	552,770	523,732
Membership	116,881	148,029
	4,456,408	4,225,393
Excess of revenue over expenditures for the year before appropriation	213,641	205,045
Deduct appropriation toward cost of operating 1978 Stage II programs (note 5)	200,000	
Excess of revenue over expenditures for the year after appropriation	\$ 13,641	\$ 205,045

(See accompanying notes)

**Notes to Financial Statements**

March 31, 1977

**1. Summary of significant accounting policies.****(a) Works of art—**

The Gallery's collection consists of works of art which have been donated to or purchased by the Gallery as well as works which are on loan to the Gallery. Purchased works of art are included in these financial statements at their cost. During the year the Gallery changed its policy of accounting for donated works of art. The financial statements now include works of art donated to the Gallery since March 31, 1976 at their appraised values when received. Works of art which were donated prior to April 1, 1976 or which are on loan to the Gallery are not included in these financial statements.

**(b) Basis of presentation—**

The financial activities of the Gallery are grouped within three classifications of funds. Monies received for the purchase of works of art or relating to the activities of the Volunteer Committee are classified as capital funds. All major additions to the Gallery's facilities are classified as building fund activities. All other activities of the Gallery are included in the general fund. Transfers between funds are made when considered appropriate. Effective April 1, 1976 the Gallery Shop was transferred from the capital funds to the general fund as the Volunteer Committee is no longer involved in the activities of the Gallery Shop.

**(c) Fixed assets—**

The Gallery does not include the cost of land, buildings and equipment in the balance sheet except that costs incurred during the extension of the Gallery's facilities and the restoration of The Grange are accumulated during the period of construction to be written off upon completion. Equipment purchased is charged to current expenditures (\$67,700 in 1977 and \$79,900 in 1976). Accordingly, no depreciation on buildings or equipment is provided in the accounts.

**(d) Inventory—**

Inventory is valued at the lower of cost and net realizable value and is classified as follows:

	1977	1976
Dining Services	\$ 15,643	\$ 11,544
Gallery Shop	89,829	
Other	76,170	90,515
	<u>\$181,642</u>	<u>\$102,059</u>

**2. Change in accounting policies.**

As discussed in note 1(a), during the year the Gallery changed its policy of accounting for donated works of art to include in the capital funds works of art donated since March 31, 1976, at their appraised values as at the date of donation. As a result of this change, works of art and the works of art fund in the capital fund section of the balance sheet and donations in the statement of continuity of the capital fund were increased by \$405,844 in 1977.



## Balance Sheet

March 31, 1977 (with comparative figures for 1976)

Assets	1977	1976
<b>General Fund</b>		(note 8)
Cash and short-term investments	\$ 485,539	\$ 5,371
Accounts receivable	135,723	153,452
Government of Canada bonds, at cost (market value 1977–\$41,500; 1976–\$38,700)	49,711	49,711
Inventory (note 1d)	181,642	102,059
Prepaid expenses	42,907	55,263
Amount receivable from the Gallery Shop		95,292
	\$ 895,522	\$ 461,148
<b>Capital Funds</b>		
Cash and short-term deposits	\$ 475,430	\$ 366,230
Amount receivable from general fund	26,170	98,778
Purchased works of art (note 1a)	3,110,479	2,634,524
Works of art donated since March 31, 1976 (notes 1a and 2)	405,844	
Net assets of activities operated by the Volunteer Committee:		
Art Rental Service	45,352	36,745
Reproduction Shop	59,899	
Net assets of the Gallery Shop (note 1b)		35,980
	\$4,123,174	\$3,172,257
<b>Building Funds</b>		
Cash and short-term deposits	\$1,513,536	\$3,529,213
Canada savings bonds, at cost (market value 1977–\$25,000; 1976–\$25,000)	25,000	25,000
Sales tax recoverable	201,280	80,509
Costs incurred on extension of the Gallery's facilities (notes 1c and 5):		
Stage II	6,901,422	1,676,041
The Grange	15,783	2,064
	\$8,657,021	\$5,312,827

(See accompanying notes)

### 3. Province of Ontario financing.

In 1971 the Province of Ontario agreed to give the Gallery \$12,750,000 over ten years for the expansion of its facilities; \$12,620,000 of this amount has been received as at March 31, 1977.

The Gallery has issued debentures totalling \$12,120,000 to the Ontario Universities Capital Aid Corporation for a portion of the amounts received from the Province. Payments of debenture principal and interest are to be made by the Treasury Department of the Province of Ontario on behalf of the Gallery; accordingly the \$12,120,000 received from the Province has not been recorded as a liability in the accounts.

### 4. The Art Gallery of Ontario Foundation.

At March 31, 1977 the approximate market value of the net assets of The Art Gallery of Ontario Foundation was \$1,500,000.

### 5. Expansion of Gallery facilities.

In 1976 Stage II of the expansion of the Gallery's facilities commenced. The ultimate cost of this work is estimated to be approximately \$7, 900,000. With the opening of Stage II in the Gallery's 1978 fiscal year, additional programs will be undertaken and operating costs incurred. Accordingly, the Trustees have appropriated \$200,000, from the 1977 excess of revenue over expenditures, to be applied toward the cost of operating the additional programs in 1978.

### 6. Special purpose grants.

Grants to the capital and building funds are included as additions in the statements of continuity of the funds. Grants to the general fund are included in the statement of revenue and expenditures in the year in which the designated program is carried out. The Gallery received in the year or carried forward from the previous year the following special purpose grants:



<b>Liabilities and Fund Equities</b>	1977	1976
<b>General Fund</b>		(note 8)
Bank indebtedness		\$ 55,990
Accounts payable and accrued liabilities	\$ 494,238	286,202
Amount payable to capital funds	26,170	98,778
Grants received in respect of subsequent year (note 6)	158,689	21,878
Appropriation toward cost of operating 1978		
Stage II programs (note 5)	200,000	
General fund balance (deficit)	16,425	(1,700)
	<u>\$ 895,522</u>	<u>\$ 461,148</u>
<b>Capital Funds</b>		
Funds:		
Works of art funds	\$3,954,416	\$3,024,306
Volunteer Committee funds	63,507	75,226
Art Rental Service fund	45,352	36,745
Reproduction Shop fund	59,899	
Gallery Shop fund (note 1b)		35,980
	<u>\$4,123,174</u>	<u>\$3,172,257</u>
<b>Building Funds</b>		
Accounts payable	<u>\$1,061,729</u>	<u>\$ 411,009</u>
Funds (notes 1b and 5):		
Gallery extension fund	7,542,414	4,863,641
The Grange restoration fund	52,878	38,177
	<u>7,595,292</u>	<u>4,901,818</u>
	<u>\$8,657,021</u>	<u>\$5,312,827</u>

On behalf of the Board: George G. Sinclair, *Trustee* G. Richard Chater, *Trustee*

(See accompanying notes)

	Balance carried forward	Additions in the year	Applicable to the cur- rent year	Applicable to subsequent year
<b>Capital Funds—</b>				
Works of art funds:				
Wintario		\$150,000	\$150,000	
Municipality of Metropolitan Toronto		20,000	20,000	
		<u>\$170,000</u>	<u>\$170,000</u>	
<b>Building Funds—</b>				
Wintario		<u>\$182,703</u>	<u>\$182,703</u>	
<b>General Fund—</b>				
National Museums of Canada:				
Core funding		\$250,000	\$150,000	\$100,000
Jack Bush		16,500	16,500	
North Country		50,000	27,101	22,899
Ministry of Culture and Recreation programs:				
Outreach Ontario		64,814	48,552	16,262
Experience 1976		33,188	33,188	
Inuit Exhibition:				
Benson & Hedges		15,000	15,000	
Municipality of Metropolitan Toronto		15,000	15,000	
Wintario		15,000	15,000	
Other	\$21,878		2,350	19,528
	<u>\$21,878</u>	<u>\$459,502</u>	<u>\$322,691</u>	<u>\$158,689</u>

## 7. Other operations.

Net revenue (expense) of other operations is comprised of the following:				
	1977		1976	
	Revenue	Expenses	Net revenue	Net revenue (expense)
Dining Services	\$374,740	\$370,266	\$4,474	\$ (19,738)
Gallery Shop	302,300	297,361	4,939	
	\$677,040	\$667,627	\$9,413	\$ (19,738)

## 8. Reclassification of 1976 accounts.

The comparative figures for 1976 have been reclassified to conform with the presentation adopted in 1977.



# Statements of Continuity of the General Fund, Capital Funds and Building Funds

Year Ended March 31, 1977 (with comparative figures for 1976)

	1977	1976
<b>General Fund</b>		(note 8)
Balance (deficit), beginning of the year	\$ (1,700)	\$ (206,745)
Add:		
Gallery Shop transferred from capital funds	35,980	
Excess of revenue over expenditures for the year after appropriation	13,641	205,045
Less transfer to capital funds for Reproduction Shop	(31,496)	
Balance (deficit), end of the year	\$ 16,425	\$ (1,700)
<b>Capital Funds</b>		
Balance, beginning of the year	\$3,172,257	\$2,817,038
Add:		
Donations, grants, bequests and investment income (notes 1a and 2)	789,308	330,669
Transfer from general fund for Reproduction Shop	31,496	
Net profits of Volunteer Committee activities:		
Reproduction Shop	28,403	
Art Rental Service	13,607	2,861
Other	35,093	14,659
Donation from The Art Gallery of Ontario Foundation	88,990	78,376
	4,159,154	3,243,603
Deduct:		
Decrease in net assets of the Gallery Shop in the year (note 1b)		2,746
Payment of liability for past service pension costs		68,600
Transfer of Gallery Shop to general fund	35,980	
Balance, end of the year	\$4,123,174	\$3,172,257
<b>Building Funds</b>		
Balance (deficit), beginning of the year	\$4,901,818	\$ (144,303)
Add:		
Funds received from National Museums of Canada		4,000,000
Funds received from the Province of Ontario	2,015,000	575,000
Donations, grants and investment income	678,474	568,651
	7,595,292	4,999,348
Deduct land and buildings costs incurred in Stage I of extension of Gallery's facilities		97,530
Balance, end of the year	\$7,595,292	\$4,901,818

## Auditors' Report

To the Members of the Art Gallery of Ontario:

We have examined the balance sheet of the Art Gallery of Ontario as at March 31, 1977, the statement of revenue and expenditures and statements of continuity of the general fund, capital funds and buildings funds for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as we considered necessary in the circumstances, except as noted in the following paragraph.

As is common in organizations of this type, donations and bequests, by their nature, are not susceptible of complete verification by audit procedures. Accordingly, our verification of receipts from this source was limited to a comparison,

on a test basis, of recorded receipts with bank deposits, and in the case of donated works of art with appraisal reports.

In our opinion, except for the limitation in the scope of our examination referred to in the preceding paragraph, these financial statements present fairly the financial position of the Gallery as at March 31, 1977 and the results of its operations for the year then ended in accordance with generally accepted accounting principles for non-profit organizations, applied on a basis consistent with that of the preceding year except for the change in the method of accounting for donations of works of art as explained in note 2 to the financial statements.

*Clarkson, Gordon & Co.*  
Chartered Accountants

Toronto, Canada,  
May 16, 1977.



## Adult Programmes

A number of public lectures were organized by Education Services. In the spring of 1976, the artist Claes Oldenburg gave a special talk in conjunction with an exhibition of his work. During this period, Ellen Johnson of Oberlin College, a leading authority on Oldenburg, also lectured. In the autumn of 1976, a series of five lectures on modern sculpture continued a policy of featuring topics to complement the Henry Moore collection. In November, 1976 Richard Hamilton, the well-known British artist, gave a lecture sponsored jointly by the Gallery and the Ontario College of Art. Dr. George MacDonald of the National Museum of Man, Ottawa, gave a lecture in conjunction with the exhibition *Form and Freedom*. The Gallery staff continued the popular Thursday Morning Lecture series organized by the adult section of the Tours Department. In the autumn, five lectures on *Colour in Modern Art* were offered to complement the Jack Bush retrospective exhibition.

April, 1976 was distinguished by the first Toronto showing of *Bar Salon*, an important Quebecois film screened on our new 35mm projectors. In the same month Michael Snow's *Two Sides to Every Story* challenged the viewer to perceive the impossible. Noel Harding's *Space for a Corridor Against a Door* (November, 1976) combined video, film and slides.

Surveys of avant-garde film were undertaken in the programmes *A History of the American Avant-Garde Cinema*, *Three Evenings of Structuralist Films*, *Contemporary Sensibilities and Film*, *Reading Between the Frames*, and *The Films of Peter Kubelka*. Close to 2,000 persons attended these series.

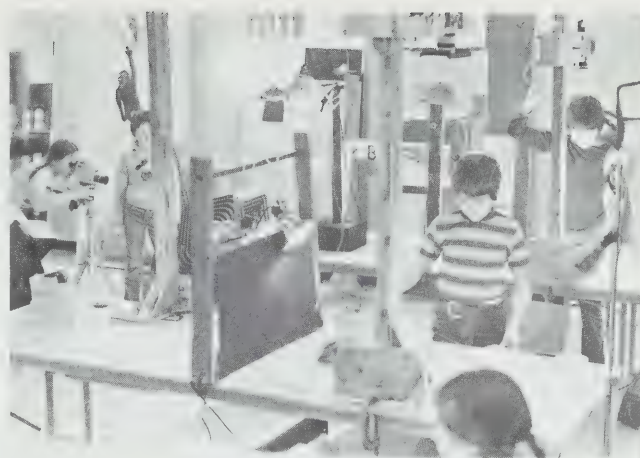
On Sunday afternoons *Voyages in Italy* surveyed a dozen post-war films – highlighted by such rarely seen masterpieces as *Stromboli*, *The Bicycle Thief* and *Senso*. Full houses continued in our most extensive series to date: *Portraits in Black*, a unique exploration of American 'film noir'.

*Jazz, Blues and Rhythm* and *Filmscape: A View of the Natural World on Film* defied conventional categories to draw together a total of 36 features, silent classics, art and ethnographic films and documentaries.

Professionals, amateurs and aficionados turned out in force to welcome Canadian-born animators George Dunning and Richard Williams whose polished animation contrasts with the naive films produced in the Children's Super 8 Animation Workshop. Fifty enthusiastic children came to ten consecutive Saturday classes.

Music and poetry met in Grange Park and the Gallery for eight Sunday afternoons throughout July and August. Presented by the Bohemian Embassy Poets, the programme of young Canadian readers and musicians was co-sponsored by the Ontario Arts Council. Also in July, as part of the Cultural Olympic Celebrations sponsored by Wintario, The Chamber Players of Toronto played to a capacity audience in the Walker Court.

In the fall, the students and faculty of the Ontario College of Art presented a series of four noon-hour readings, in the atrium of the Henry Moore Sculpture Centre.



Regular Sunday afternoon concerts continued throughout the year. Drawing the largest audience ever were New Music Concerts and La Société de la Musique Contemporaine du Québec. Christmas festivities featured the Canadian Children's Opera Chorus and The Choirs of the Church of St. Mary Magdalene.

Over 1976-77 the ground floor mezzanine walls were transformed with the installation of small exhibitions and photographic displays. The year saw exhibitions from the Gallery School, two Extension shows: *Drawing Rediscovered* and the popular *Unexpected Pleasures*, photographic displays from The Grange and the Touring Department and, in March, 1977, a burst of spring from Vogue, Harper's Bazaar and Vanity Fair: *Magazine Covers from 1912-1925*.

Programmes for Stage II began with the planning of an artist-in-residence programme, dance performances and the establishment of a committee to discuss and plan exhibitions for the Education Gallery.

## Media Productions

Over the past year, Media Productions, as well as supplying, operating and maintaining all audio-visual equipment for the Gallery programmes, managed the final purchase and installation of audio-visual hardware and facilities for several areas of the new building. Installations included 35mm film projectors in the lecture hall; educational TV distribution for Stages I and II and audio, video and slide equipment for the Audio-Visual Library.

Production work was started on resource packages for use in the Audio-Visual Library, and videotapes of films and slide/tape presentations are now available to the public on request. Titles include *Bronze Casting*, *Frame Carving*, *Restoration* and *O.C.A.* as well as examples of education tours' audio-visual packages used in their orientation programmes.



## Extension Services



The Extension Services Branch is responsible for a wide variety of services. Forty exhibitions were circulated during the year to sixty-nine centres for a total of 169 individual bookings. The majority of these bookings were in Ontario with the exception of *Exposure: canadian contemporary photographers* which also travelled to Calgary, Charlottetown, Saskatoon and Winnipeg. Major exhibitions circulated during 1976-77 include *The Ontario Community Collects*, a survey of almost two hundred years of Canadian painting drawn from public collections in Ontario, and *100 Years: Evolution of the Ontario College of Art*, a selection chosen from the exhibition held at the Art Gallery of Ontario in December of 1976. *Henry Moore: Sculpture, Prints and Drawings* was selected by the Curator of the Henry Moore Centre and shown at two major galleries, the Art Gallery of Windsor and the Rodman Hall Arts Centre in St. Catharines in April and June of 1976, following the previous year's bookings at the Timmins Museum Centre and the Kitchener-Waterloo Art Gallery.

The larger number of exhibitions organized and circulated by Extension Services were for the smaller galleries, libraries, universities, schools and community colleges. With the assistance of a grant from the

National Museums Corporation we were able to expand our involvement with communities in Northern Ontario: Kenora, Englehart, Atikokan, New Liskeard, Fort Frances, Elliot Lake and Deep River, in addition to Sudbury, Sault Ste Marie, Timmins and Thunder Bay, with whom we have been working for several years.

During the past year, 237,000 people visited provincial centres to see Extension Services exhibitions. In addition, we have loaned nine exhibitions to the Art Gallery of Hamilton, Laurentian University in Sudbury, the Gallery/Stratford and the Kitchener-Waterloo Art Gallery for circulation to schools, libraries and community centres within their own regions. The continuing growth of the regional circuits is of vital importance to the Art Gallery of Ontario Extension Services; it is estimated that an additional 100,000 people viewed the exhibitions due to the efforts of the regional galleries.

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Edwin Holgate, *Canadian*, 1892-  
**Morin Heights**, 1927: Oil on board  
11 x 16 in.; 27.9 x 40.6 cm

Circulating exhibition: *The Laurentians, Painters in a Landscape*  
Lent by Paul Kastel, Kastel Gallery Inc.





Important facets of the exhibition programme are the catalogues, pamphlets, or docent information which accompany each exhibition. In addition, many of the shows have posters to assist the galleries with publicity in their community.

"Artists with their Work" continues to form a very important part of the Branch's programme. Particular emphasis was placed on coordinating programmes for smaller, newer centres; 40 per cent of the programmes took place in northern centres. Thirty-six artists travelled to thirty-nine communities in conjunction with an exhibition of their own work to conduct workshops and seminars in galleries, libraries and universities. There are now over one hundred artists participating in "Artists with their Work." During the past year there was an increased interest in film programmes in particular.

"Artists with their Work" was also featured several times as part of the Art Gallery of Ontario's involvement with Festival Ontario, a programme of the Ministry of Culture and Recreation which gives communities access to the resources of the major cultural institutions.

The Gallery participated in community festivals in Erin Mills, Peterborough, Simcoe, Cobalt, Kirkland Lake, Sault Ste Marie, Flesherton, North Bay, Sudbury, Timmins, Stouffville, and the Grey-Bruce counties. In connection with Festival Ontario and "Artists with their Work," there were two major sculpture commissions in the communities. Kosso Eloul created a painted steel sculpture which will remain until May 1977 on the lawn of the Lynnwood Arts Centre in Simcoe. Dennis Geden, a North Bay artist, was commissioned to create a "Glacial Erratic Sculpture," an earthwork which was installed for the North Bay Festival of the Arts. Our major Festival Ontario involvement was in Sault Ste Marie with a Contemporary Sculpture Exhibition designed for the grounds of Civic Centre and drawn from the collections of the Art Gallery of Ontario, the Canada Council Art Bank and several private galleries and artists.

Extension Services staff work with various organizations and galleries in the province on an advisory

basis, a service of the new Technical Services Department. Advice and assistance on topics such as funding, programme sources and content, hanging and display systems, lighting, humidity and temperature control and the storage, care and handling of works of art have been made available to Sault Ste Marie, Peterborough, Lindsay, Petrolia and Kenora.

The Colour Xerography Exhibition, held in the Walker Court of the Art Gallery of Ontario and organized by the Special Projects officer of Extension Services, grew out of an "Artists with their Work" programme at the McIntosh Gallery in London. It included the work of six Ontario artists currently exploring this new medium and was funded by Xerox of Canada Limited and the Ontario Arts Council. Each artist was present for a one-day workshop during which the public was invited to experiment with the Xerox 6500 Color Copier in the Walker Court.

Under the Ontario Arts Council's Individual Grants to Artists programme, the Special Projects officer recommended grants to twenty-five Ontario artists.

Close cooperation with the various cultural agencies and organizations in the province is essential to Extension Services. The Head of the Branch is working with the Gallery Development Committee of the Ontario Association of Art Galleries and also represents the Gallery in an investigative study for Exhibit Train, a proposed mobile cultural resource for Ontario communities.

As a service to the many visual arts centres in the province, the Branch must change and develop as these centres develop; the recent establishment of an Advisory Committee of representatives of our "clients" is an important part of this process.

Charles Pachter, Canadian, 1942-  
**Procession Through Landscape:** Acrylic on canvas board  
 4 panels, 28 x 24 in.; 71.2 x 60.8 cm  
 Circulating exhibition: Collins/Pachter/Tinkl  
 Private collection



## Public Affairs



As part of the internal reorganization of the Gallery a number of departments have been brought together under the management of a new branch—Public Affairs. These include Communications, Community Relations, Coordination of Gallery Activities, the Design Unit, Information Services and Membership.

The Communications Department, which is responsible for publicity, advertising and promotion, continued to achieve extensive coverage for exhibitions and Gallery activities in all media, both nationally and internationally. Indeed, coverage was substantially increased this year, even to the extent of shortwave broadcasts to the Northwest Territories. Two factors contribute to this success: the Gallery has an appealing story to tell; and the technique employed in its telling is primarily personal contact with media people. This was supported by promotional displays in off-site locations and by advertising.

During the latter part of the year a thorough analysis was made of the Gallery's relations with the many communities which comprise the public. A programme of direct and indirect contact is now under way. Its major aims are a wider understanding and knowledge of the Gallery and greater attendance at its activities.

In addition to Community Relations, Communications and Information Services will have substantial roles to play in this new programme.

The Design Unit has completed another highly productive year including exhibit design, catalogues, posters and a great variety of other print material. Notable among the exhibition installations were *The People Within—Art from Baker Lake* and *100 Years: Evolution of the Ontario College of Art* while the redesign of *Coming Events*, presenting the Gallery's programme in a clear and concise format, has been well received. Recognition of the Gallery's design standards came also from the profession itself. The poster for the exhibition *Zoo Sight*, for example, won a '76 Art Annual award.

Of all the Gallery's departments, Information Services has the most continuous direct contact with visitors, and the public feels well received at the Information Desk. One major source of confusion for the visitor has been removed: the policy of admission by voluntary contribution has been replaced by fixed admission fees.

Cornelius Krieghoff, Canadian, 1815-1872

**The Card Players:** Oil on cardboard

8 x 11 in.; 20.3 x 27.9 cm

Gift of Mrs. Lorraine Dingman, 1975



If the strength of an art institution is revealed by the loyalty of its membership, the Art Gallery of Ontario is strong indeed. Total membership now stands at approximately 15,000 – by far the largest gallery or museum membership in Canada and one of the largest in North America. Special activities for members during the year included four exhibition previews, film and dinner nights and the highly popular series of *Dinners for Beginners*. A new service added this year was the membership information area in the main lobby. It is staffed by members of the Volunteer Committee and it is to that committee that much credit must go for the success of many of the activities for members.

## Volunteer Committee

A new major project has been added to Volunteer Committee commitments: the Reproduction Shop, which includes the merchandizing of reproductions and jewellery, is their complete responsibility.

The following on-going projects continue to serve the public:

The Art Rental Service operates at full capacity on a year-round basis. Included in its programme this year were two special exhibitions: *Artful Giving*, in December, and *Focal Point—an exhibition of photography* in March.

Art Tours have taken Gallery members on the spectacular "Follow Ulysses" cruise and to Boston, Charleston, Washington/Baltimore, Philadelphia, New York and Texas. Gallery Hopping has organized in-town tours of The K. R. Thomson Collection, the Sir William Campbell House, York University, the McMichael Collection, and day trips to Rochester and Buffalo.

The Community Speakers Bureau has presented slide talks to 13 groups and the Visitors' Programme Committee has arranged art-related programmes for visiting groups from Hamilton, Washington, New York and Rochester.

Volunteers are working in The Grange and the Education Department. They are scheduled to assist in the Gallery Shop, Photographic Services, Communications and as hostesses for Gallery openings.

For the year 1976-77, all funds raised through on-going projects were designated three-quarters to Purchase and one-quarter to The Grange.

The Junior Committee has continued its educational programme in the schools and its in-Gallery orientation of public school children. A reception was organized to celebrate the première showing in Toronto of *The Far Shore*.

## Gallery Shop

1976-77 was an exciting year at the Gallery Shop. Successful book launchings gave members the opportunity to meet such artists and authors as Fenwick Lansdowne, W. O. Mitchell, William Kurelek, Frank Newfeld and Pierre Berton. The Gallery Shop has continued to expand its diverse selection of books on the arts, magazines and exhibition catalogues and plans to include limited editions as well as books made by Canadian artists. Sales of Art Gallery of Ontario pub-



lications to schools, museums and retail outlets have drastically increased. Over 1,500 books were specially ordered for customers; 1,000 mail orders serviced and a large number of letters requesting book information answered.

## Maintenance Department

The Maintenance Department personnel have done an excellent job of maintaining the present building over the past two years, and look forward to the task of taking on added responsibilities towards the upkeep of the new Stage II addition, scheduled to be open to the public in the fall of 1977.

## Annual Support Campaign

Of the total raised in last year's Annual Support Campaign (1975-76), \$120,000 designated for the purchase of Canadian art along with \$30,000 from the Art Gallery of Ontario Foundation was matched by a grant from Wintario. This \$300,000 enabled the Gallery to purchase many Canadian works of art and, again this year, Wintario has agreed to match all gifts up to a total of \$150,000 for Canadian art purchase.

To date the campaign, under Chairman Bart MacDougall and his fine team of canvassers, has raised \$110,000. This includes 23 new Corporate Members, bringing the total to 83 and 142 gifts from members in response to the brochure sent out in November, 1976.

The Gallery would also like to thank R. Fraser Elliott, Q.C. who has assumed the responsibility of Vice-President, Funding and been most effective in coordinating the efforts of the Gallery into an on-going Funding Programme.

William J. Withrow  
Director



## Exhibitions

Oldenburg: *Six Themes, Evolution from Sketch to Metal*  
April 3–June 6, 1976

Tom Benner/Ron Benner  
April 10–May 7, 1976

Ron Martin: *World Paintings*  
May 13–June 13

Quebec '75  
May 21–June 27

*The People Within–Art from Baker Lake*  
June 25–August 5, 1976

Lionel LeMoine FitzGerald/  
Bertram Brooker:  
*Their Drawings*  
August 20–September 19, 1976

Quebec T.V. and Co.  
September 4–October 17, 1976

Jack Bush: *A Retrospective*  
September 18–October 24, 1976

Imprint '76  
October 16–November 28, 1976

*Four Toronto Painters:*  
Alex Cameron, David Craven,  
Eric Gamble, Paul Sloggett  
October 23–November 28, 1976

*100 Years: Evolution of the Ontario College of Art*  
November 6, 1976–January 2, 1977

*Form and Freedom*  
January 15–March 13, 1977

*Destination Europe*  
January 15–February 13, 1977

Peter Kolisnyk  
January 29–April 3, 1977

*Avenir*  
February 19–March 27, 1977

### Extension Exhibitions

Allegories and Visions

Andrew Wyeth

Art Trek

Canada: An exhibition of colour  
photography

The Canadian Society of Painters  
in Water Colour: 1925–1975

Chairs

Down to Earth

Drawings of Michaelangelo

Drawing Rediscovered

Editions I

Eisenstein Drawings: From  
Theatre to Film

Exposure: canadian contemporary  
photographers

Flat

The Golden Age of Justinian

Henry Moore: Sculpture, Prints,  
Drawings

Imprint '76

Inuit Games

Italian Master Drawings

Klimt and Schiele

The Laurentians:  
Painters in a Landscape

Multiple Art: A selection of  
banners, posters and prints

100 Years: Evolution of the  
Ontario College of Art

The Ontario Community Collects

Our Part of the Beaver

Pages from my Notebook:  
An artist's visual diary

The Park: Watercolours by  
John Bennett

Patchwork Quilts

Pertaining to Space

Prints from the Lithography  
Workshop, Nova Scotia College of  
Art and Design

Prints from New Zealand

Prints from Open Studio

Sir Edmund Walker:  
Print Collector

Spirits and Ancestors

Ten Brazilian Artists

Tibetan Prints

Unexpected Pleasures: Paintings  
by Senior Citizens

Victor Vasarely

Visual Transformations: Ryerson,  
A Community of Photographers

Wrought Iron: European  
Household Utensils from the 17th  
to the 19th Century

Zoo Sight: A photographic  
perspective of the Metro Toronto  
Zoo

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*Sales Promotion Officer*  
  
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*Processor of Gallery Shop Stock*  
  
 Joan Stossel  
*Inventory Clerk*

### Dining Services

Monique Terrier  
*Manager, Dining Services*  
  
 Joka Dost  
*Assistant Manager*  
  
 Philip Ou  
*Head Chef*  
  
 Ron Beck  
*Assistant Chef*  
  
 Lam Lan Ng  
*Kitchen Helper*  
  
 Harold Boyd  
 Monica Fong  
 Chine Chine Koo  
 Ann Lee  
*Cafeteria Staff*

### Volunteer Activity

Joyce Rowland  
*Coordinator of Volunteer Activity*  
  
 Barbara FitzGerald  
*Secretary*

### Art Rental Service

Dora Stewart  
*Administrator, Art Rental Service*  
  
 Vivien Nicklin  
*Bookkeeper, Art Rental Service*

### Fund Raising Office

George MacKinnon  
*Consultant, Fund Raising*  
  
 Frances Brighton  
*Coordinator of Funding*

### Curatorial

Richard J. Wattenmaker  
*Chief Curator*  
  
 Mairi MacArthur  
*Secretary*  
  
 Roald Nasgaard  
*Curator of Contemporary Art*  
  
 Olga Davison  
*Secretary*  
  
 Jeremy Adamson  
*Curator of Canadian Historical Art*  
  
 Alan Wilkinson  
*Curator, Henry Moore Sculpture Centre*  
  
 Merike Kink  
*Secretary*  
  
 Katharine A. Jordan  
*Curator of Prints and Drawings*  
  
 Marta Hejllova  
*Assistant Curator*  
  
 Eduard Zukowski  
*Chief Conservator*  
  
 Ralphus Ingleton  
*Practitioner*  
  
 William Auchterlonie  
*Curatorial Coordinator*  
  
 Hilary Read  
*Secretary/Receptionist*



Eva M. Robinson  
Registrar  
Barry Simpson  
Assistant Registrar  
Parin Dahya  
Clerical Typist  
Laima Reiner  
Traffic Manager  
Robert Soutar  
Shipper/Receiver

#### **Preparation**

John Ruseckas  
Chief Preparator  
Reuben Lynch  
Assistant to the Chief  
Preparator  
Stanley Garnicki  
Richard Gold  
Wilbert Headley  
Peter Hillborg  
John Jacikas  
Bruno Kafilinski  
Coleridge Lewis  
Louis Monstvilas  
Peter Vieira  
Preparators

#### **Library**

Sybille Pantazzi  
Librarian  
Lee Greenough  
Administrative Secretary  
Larry Pfaff  
Assistant to the Librarian  
Karen McKenzie  
Cataloguer  
Helen Hogarth  
Information Officer

#### **Photographic Services**

Maia-Mari Sutnik  
Coordinator of  
Photographic Services  
Faye Craig  
Assistant to the Coordinator  
James Chambers  
Head Photographer  
Larry Ostrom  
Photographer  
Carlo Catenazzi  
Photographic Technician

#### **Publications**

Olive Koyama  
Head of Publications  
Mary Squario  
Secretary/Assistant

#### **Education Services**

James Williamson  
Head of Education Services  
Marilyn Jacobs  
Secretary  
Peter Gale  
Pamela Gibson  
Percy Webb  
Senior Education Officers  
Gulzar Karmali  
Secretary

Catherine Bull  
Linda Kricorissian  
Monique Westra  
Education Officers

Diana Bellerby  
Hew Elcock  
Ellen Maidman  
Renya Onasick  
Judi Palmer  
Anna Wadon  
Cheralea Waite  
Toursers

Elizabeth Greeniaus  
Scheduling Manager, Tours  
Charisse Nebrida  
Secretary

Ian Birnie  
Education Officer,  
Media Programmes

Yolanda Simone  
Programme Assistant

Catherine Williams  
Education Officer,  
Special Projects

Henry Dunsmore  
Head of Media Productions

Barbara Arsenault  
Media Technician

Myron Jones  
Media Assistant

Lorne Gould  
Projectionist

James Williamson  
Head of Gallery School

Gaynor Kotchie  
Secretary

David Moss  
Technician

Elizabeth Forrest  
Katja Jacobs  
Wayne Mann  
Jerome McNicholl  
John Palchinski  
Susan Rivait  
Badanna Zack  
Instructors  
Marilyn Crowe  
Karen Findlay  
Barbara O'Hoski  
Elaine Tolmatch  
Interns

#### **Audio-Visual Library**

Susan Arthur  
Audio-Visual Librarian

Norma Elms  
Secretary

Catherine Goldsmith  
Audio-Visual Loans  
Librarian

Margaret Brennan  
Audio-Visual Cataloguer

Lynne Burry  
Audio-Visual Cataloguer  
Assistant

Kristina Saplys  
Audio-Visual Technician

#### **Extension Services**

Nancy Hushion  
Head, Extension Services

Elizabeth Brown  
Assistant to the Head

Francis Broun  
Mela Constantinidi  
Glenda Milrod  
Exhibition Producers

Lynne Watson  
Scheduling Manager

Diane Vetere  
Assistant to the Exhibition  
Producer and Scheduling  
Manager

Janice Fortune  
Assistant to Exhibition  
Producers

Karyn Allen  
Special Projects Officer

Grace Rego  
Secretary

Chesley Taylor  
Head, Technical Services  
Department

Robert Freeman  
Akira Yoshikawa  
Installation Officers  
Claude Luneau  
Exhibit Technician

Bryan Darroch  
Matter/Framer

Charles Simpson  
Carpenter/Shipper/Receiver

#### **Physical Plant**

John P. Beckett  
Project Manager and  
Manager of Physical Plant

Leslie Calvert  
Secretary

#### **Maintenance**

Jack Willson  
Maintenance Supervisor

Kenneth Clark  
Assistant to Maintenance  
Supervisor

Ernest Wilson  
Elevator Operator

Alvaro Chora  
Gerald Dore  
Wayne Hines  
Dan MacDonald  
Elizabeth Panko  
Crosby Sammons  
Albert Schilling  
Milda Steinmiller  
Pedro Vieira  
Rauni Virtanen  
Maintenance Staff

#### **Security**

John McDonald  
Chief Security Supervisor

Harold Seymour  
Assistant Security Supervisor  
Ernest Defauw  
Sidney Duley  
Anthony Jackson  
Eric Jensen  
Victor Tamulaitis  
James Young  
Shift Supervisors

Norman Baccari  
Chung-Hau Cheung  
Desmond Connolly  
Don Curzon  
Michael Duggan  
Harold Dunne  
Samuel Ezekiel  
Ruperto Ligsay  
Fred Linde  
Joseph Luciere  
Alvin McKitty  
John Premrl  
Frank Puidokas  
Laurence Saulnier  
William Thomas  
Frank Walters  
Justas Zakas  
Security Officers

#### **Public Affairs**

Alex MacDonald  
Manager, Public Affairs

Tini Kamphorst  
Secretary

#### **Communications**

Gail Hutchison  
Head of Communications

Judith John  
Myron Kowalchuk  
Communications Officers

Tesse Grosh  
Secretary

#### **Membership**

Sandra MacKenzie  
Membership Officer

Candace Muise  
Membership Clerk

#### **Design Unit**

Scott Thornley  
Head Designer

Richard Male  
Designer

Meiko Bae  
Graphic Producer

Carol Sternberg  
Assistant to Design Unit

#### **Coordination of Gallery Activities**

Gerri Grant  
Coordinator of Gallery  
Activities

Dorothy McLean  
Assistant Coordinator

Marilyn Metcalfe  
Switchboard Operator

Margaret Taylor  
Cloakroom Attendant

Tom Harris  
Messenger/Mail Clerk

Susan Paul  
Machine Room Operator

#### **Information Services**

Joanna van Beek  
Chief Information Officer

Lesley Burton-Solari  
Joe Duda  
Rob Sotnick  
Ian Wallace  
Information Officers







